







THE UNIVERSITY OF ALBERTA  
M.V.A. FINAL VISUAL PRESENTATION

by

ALLEN TERRANCE BALL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF VISUAL ARTS


IN

PAINTING

DEPARIMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA  
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend  
to the Faculty of Graduate Studies and Research, for acceptance, a  
thesis entitled:

MVA FINAL VISUAL PRESENTATION

submitted by ALLEN TERRANCE BALL  
in partial fulfillment of the requirements for the degree of Master of  
Visual Arts.



The University of Alberta

RELEASE FORM

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DEGREE FOR WHICH THESIS WAS GRANTED MASTER OF VISUAL ARTS

YEAR THIS DEGREE WAS GRANTED 1990

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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
ONE REVOLUTION	1990	ENAMEL & PAPER ON MASONITE	6'x6'
ILLUMINATION	1989	"	"



1. **A REVOLUTION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
2. **A REVOLUTION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
3. **BETWEEN HEAVEN AND EARTH** 1989 - 1990  
enamel and paper on masonite, 4 ft x 4 ft.
4. **UNFURL** 1989  
enamel and paper on masonite, 4 ft x 4 ft.
5. **THE ANGELS** 1989  
enamel and paper on masonite, 4 ft x 4 ft.
6. **SWAY** 1990  
enamel and paper on masonite, 4 ft x 4 ft.
7. **SINGULARITY** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
8. **SINGULARITY** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
9. **SINGULARITY** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
10. **SINGULARITY** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
11. **A BREEZE** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
12. **A BREEZE** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
13. **FLORAL MAGNETISM** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
14. **FLORAL MAGNETISM** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
15. **PROXEMIC** 1990  
enamel and paper on masonite, 2 ft x 2 ft.





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16. **SUPERIMPOSITION** 1989  
enamel and paper on masonite, 2 ft x 2 ft.
17. **A CASING WITHOUT SUBSTANCE** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
18. **A CASING WITHOUT SUBSTANCE** 1989 - 1990  
enamel and paper on masonite, 2 ft x 2 ft.
19. **REPETITION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
20. **REPETITION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
21. **COHESION** 1989 - 1990  
enamel and paper on masonite, 3 ft x 3 ft.
22. **SWAY** 1989 - 1990  
enamel and paper on masonite, 3 ft x 3 ft.
23. **THE ANGELS** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
24. **NIMBUS** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
25. **A GOLDEN GLOW** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
26. **TRANSPOSITION** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
27. **CROSS** 1989  
enamel and paper on masonite, 6 ft x 6 ft.
28. **CROSS** 1989  
enamel and paper on masonite, 6 ft x 6 ft.
29. **A RETURN TO REASON** 1989  
enamel and paper on masonite, 6 ft x 6 ft.
30. **ENCAMPMENT** 1989  
enamel and paper on masonite, 4 ft x 4 ft.





31. **FEEFALL** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
32. **TRANSPOSITION** 1990  
enamel and paper on masonite, 1 ft x ft x 4
33. **TRANSPOSITION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
34. **REPETITION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
35. **REPETITION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
36. **REPETITION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
37. **A REVOLUTION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
38. **A REVOLUTION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
39. **A REVOLUTION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
40. **A COSMOLOGICAL EVENT** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
41. **TRANSPOSITION** 1990  
enamel and paper on masonite, 1 ft x 1 ft x 4
42. **UNDER FOOT** 1990  
enamel and linoleum on masonite, 1 ft x 1 ft x 4
43. **THE RED CROSS** 1989  
enamel and paper on masonite, 4 ft x 4 ft.
44. **AN EVENT HORIZON** 1990  
enamel and paper on masonite, 4 ft x 4 ft.
45. **EMPIRES** 1990  
enamel and paper on masonite, 4 ft x 4 ft.



46. **SINGULARITY** 1989  
enamel and paper on masonite, 4 ft x 4 ft.
47. **HEAL ME** 1990  
enamel and paper on masonite, 4 ft x 4 ft.
48. **SUEFACE TENSION** 1989 - 1990  
enamel and paper on masonite, 4 ft x 4 ft.
49. **SINGULARITY** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
50. **SINGULARITY** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
51. **A REVOLUTION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
52. **REPETITION** 1990  
enamel and paper on masonite, 2 ft x 2 ft.
53. **SINGULARITY** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
54. **A REVOLUTION** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
55. **REPETITION** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
56. **ANIMATION** 1990  
enamel and paper on masonite, 3 ft x 3 ft.
57. **TOUCH** 1989  
enamel and paper on masonite, 4 ft x 4 ft.
58. **ATTRACTION** 1990  
enamel and paper on masonite, 4 ft x 4 ft.
59. **ILLUMINATION** 1989  
enamel and paper on masonite, 6 ft x 6 ft.
60. **ONE REVOLUTION** 1990  
enamel and paper on masonite, 6 ft x 6 ft.





## **STATEMENT OF INTENT**

The paintings in this show deal primarily with visual imagery. The expressed intent of these images is to convey meaning. The implied meaning of the images will depend upon what formal system of signs and symbols one employs. Specifically, the dialogue that lies between the representation of external imagery (Nature), and the construction of internal forms (Geometry).

I work within a specific narrative cycle where the structure of each individual part carries equal emphasis. The square format and the serial nature of the work allows for a constant that provides an important yardstick for formal comparisons concerning scale and composition. In combining 'Low' art materials with 'High' art forms I hope to reveal empathic relationships rather than opposing ones.

I've tried to avoid any intervention of the 'Artist's hand' in all aspects of my work. By making positive and specific decisions rather than subjective ones relying on personal taste in the hope that the images will speak directly to the viewer without the distraction of any given painting style.



